Haftarah for Second Day of Shavuot (Habbakuk 2:20 to 3:19)
based on the translations of
Robert Alter, Aryeh Kaplan, Stone Edition Tanach, JPS, Jerusalem Bible, New English Bible, New King James Bible
modeled after the recording in *Navigating the Bible II*:
https://bible.ort.org/books/haftarotd4.asp?action=displaypage&book=6&chapter=2&verse=20&portion=85

2:20 YHWH [is in His temple]—[His holy abode]. Be silent before Him, [all the earth].

3:1 A prayer of Ḥabbakuk, [the prophet of God], [reciting in] [Shigionoth mode].

2 [O YHWH], [I have heard] [the report that is made about You], [and I am in awe].

[O YHWH], your acts [in these very] years—[revive them]. Within these years, [do make them known].

[When in wrath], keep mercy in mind (tizkor).

3 [Surely God] (Eloa) from Teman is coming, the Holy One, from Mount Paran. Selah.

Veiled are the heavens by His glory (hod). His splendor (tefilah) fills the earth.

4 His brightness, like the daylight is shining. Rays flashing from His hand issue forth.

[That very place] conceals His strength.

5 [Before Him] [there goes forth] pestilence, followed by burning fever at His feet.

6 [And when he stands] | He takes [the measure of the earth].

[With a glance] [he shakes up] the nations; [dashing in pieces] [the mountains of old],

[and laying low] the hills everlasting. The paths of ancient days [belong to Him].

7 [In dire] affliction—[thus I beheld]—the tents of Cushan.

[And trembling] [were the curtains] of the land of Midian.

8 [Against Neharim]* [has grown wroth] YHWH. At Neharim [are you angry]?

[Against Yamm]* [is Your fury],   *cf. Alter for the mythological references

[that you] do ride [on your horses], [and your chariots] of victory.

20 וַיהוָ֖ה

בְּהֵיכַ֣ל קָדְשׁ֑וֹ הַ֥ס מִפָּנָ֖יו כָּל־הָאָֽרֶץ: פ

3 תְּפִלָּ֖ה לַחֲבַקּ֣וּק הַנָּבִ֑יא עַ֖ל שִׁגְיֹנֽוֹת:

2 יְהוָ֗ה שָׁמַ֣עְתִּי שִׁמְעֲךָ֮ יָרֵאתִי֒ יְהוָ֗ה פָּעָלְךָ֙ בְּקֶ֤רֶב שָׁנִים֙ חַיֵּ֔יהוּ בְּקֶ֥רֶב שָׁנִ֖ים תּוֹדִ֑יעַ בְּרֹ֖גֶז רַחֵ֥ם תִּזְכּֽוֹר: 3 אֱל֙וֹהַ֙ מִתֵּימָ֣ן יָב֔וֹא וְקָד֥וֹשׁ מֵהַר־פָּארָ֖ן סֶ֑לָה כִּסָּ֤ה שָׁמַ֨יִם֙ הוֹד֔וֹ וּתְהִלָּת֖וֹ מָלְאָ֥ה הָאָֽרֶץ: 4 וְנֹ֨גַהּ֙ כָּא֣וֹר תִּֽהְיֶ֔ה קַרְנַ֥יִם מִיָּד֖וֹ ל֑וֹ וְשָׁ֖ם חֶבְי֥וֹן עֻזֹּֽה: 5 לְפָנָ֖יו יֵ֣לֶךְ דָּ֑בֶר וְיֵצֵ֥א רֶ֖שֶׁף לְרַגְלָֽיו: 6 עָמַ֣ד ׀ וַיְמֹ֣דֶד אֶ֗רֶץ רָאָה֙ וַיַּתֵּ֣ר גּוֹיִ֔ם וַיִּתְפֹּֽצְצוּ֙ הַרְרֵי־עַ֔ד שַׁח֖וּ גִּבְע֣וֹת עוֹלָ֑ם הֲלִיכ֥וֹת עוֹלָ֖ם לֽוֹ: 7 תַּ֣חַת אָ֔וֶן רָאִ֖יתִי אָהֳלֵ֣י כוּשָׁ֑ן יִרְגְּז֕וּן יְרִיע֖וֹת אֶ֥רֶץ מִדְיָֽן: ס 8 הֲבִנְהָרִים֙ חָרָ֣ה יְהוָ֔ה אִ֤ם בַּנְּהָרִים֙ אַפֶּ֔ךָ אִם־בַּיָּ֖ם עֶבְרָתֶ֑ךָ כִּ֤י תִרְכַּב֙ עַל־סוּסֶ֔יךָ מַרְכְּבֹתֶ֖יךָ יְשׁוּעָֽה:

3:9 Stripped is the sheath [from your bow], and the seven rods of Eimar*, *selah*.

[With rivers] [you cleave the earth].

10 [They see you] and shudder—the mountains, the raging waters [sweep on].

[It sends forth]— the deep—its voice, [as if on high] its hands were raised.

11 Sun and moon [stand still] [in their lofty abode].

[By the light] of your arrows, [they go forth], [by the flashing] of your glittering spear.

12 In fury, [you stride across earth]. In anger, you trample the nations.

13 [You go forth] to rescue your people, [for the salvation] [of your anointed].

You crush the head of the house of the wicked,

[while laying it bare], from the foundation *to* the neck. *Selah*.

14 You pierce [with his own rods], the head of his warriors, coming like a storm wind [to scatter me],

[all the while] rejoicing, when they could devour an afflicted one in secret.

15 You trample the sea [with your horses], [while churning up] the waters so mighty.

16 [As soon as I did hear] | I trembled, [deep inside my body]. The sound caused a quiver [in my lips].

[There comes now] [rot and decay] [to my bones], [and beneath me] [my legs do shake].

[Yet I] [wait quietly] for the day of distress [which will come upon] the people attacking us.

17 [For the fig tree] [surely will not blossom], [nor is there] fruit on the vines.

Failed [is the crop of the olive]. [And the fields] do not [produce any food].

[Cut off] [from the flock] [are the sheep], and there are no cattle [in the stalls].

18 [But as for me]: in YHWH, [I will exult]. [I will rejoice] in the God of my salvation.

19 *Elohim* (YHWH)—the Lord—[is my strength].

[He makes] my feet like the deer's, [and on my heights] [he makes me tread].

[end melody] [For the chief musicians], [with instrumental music].

9 עֶרְיָ֔ה

תֵּע֖וֹר קַשְׁתֶּ֑ךָ שְׁבֻע֥וֹת מַטּ֖וֹת אֹ֣מֶר סֶ֑לָה נְהָר֖וֹת תְּבַקַּע־אָֽרֶץ׃ 10 רָא֤וּךָ יָחִ֙ילוּ֙ הָרִ֔ים זֶ֥רֶם מַ֖יִם עָבָ֑ר נָתַ֤ן תְּהוֹם֙ קוֹל֔וֹ ר֖וֹם יָדֵ֥יהוּ נָשָֽׂא׃ 11 שֶׁ֥מֶשׁ יָרֵ֖חַ עָ֣מַד זְבֻ֑לָה לְא֤וֹר חִצֶּ֙יךָ֙ יְהַלֵּ֔כוּ לְנֹ֖גַהּ בְּרַ֥ק חֲנִיתֶֽךָ׃ 12 בְּזַ֖עַם תִּצְעַד־אָ֑רֶץ בְּאַ֖ף תָּד֥וּשׁ גּוֹיִֽם׃ 13 יָצָ֙אתָ֙ לְיֵ֣שַׁע עַמֶּ֔ךָ לְיֵ֖שַׁע אֶת־מְשִׁיחֶ֑ךָ מָחַ֤צְתָּ רֹּאשׁ֙ מִבֵּ֣ית רָשָׁ֔ע עָר֛וֹת יְס֥וֹד עַד־צַוָּ֖אר סֶֽלָה׃ פ 14 נָקַ֤בְתָּ בְמַטָּיו֙ רֹ֣אשׁ פְּרָזָ֔ו יִסְעֲר֖וּ לַהֲפִיצֵ֑נִי עֲלִ֣יצֻתָ֔ם כְּמוֹ־לֶאֱכֹ֥ל עָנִ֖י בַּמִּסְתָּֽר׃ 15 דָּרַ֥כְתָּ בַיָּ֖ם סוּסֶ֑יךָ חֹ֖מֶר מַ֥יִם רַבִּֽים׃ 16 שָׁמַ֣עְתִּי ׀ וַתִּרְגַּ֣ז בִּטְנִ֗י לְק֤וֹל צָלֲלוּ֙ שְׂפָתַ֔י יָב֥וֹא רָקָ֖ב בַּעֲצָמַ֑י וְתַחְתַּ֣י אֶרְגָּ֔ז אֲשֶׁ֤ר אָנ֙וּחַ֙ לְי֣וֹם צָרָ֔ה לַעֲל֖וֹת לְעַ֥ם יְגוּדֶֽנּוּ׃ 17 כִּֽי־תְאֵנָ֣ה לֹֽא־תִפְרָ֗ח וְאֵ֤ין יְבוּל֙ בַּגְּפָנִ֔ים כִּחֵשׁ֙ מַעֲשֵׂה־זַ֔יִת וּשְׁדֵמ֖וֹת לֹא־עָ֣שָׂה אֹ֑כֶל גָּזַ֤ר מִמִּכְלָה֙ צֹ֔אן וְאֵ֥ין בָּקָ֖ר בָּרְפָתִֽים׃ 18 וַאֲנִ֖י בַּיהוָ֣ה אֶעְל֑וֹזָה אָגִ֕ילָה בֵּאלֹהֵ֥י יִשְׁעִֽי׃ 19 יְהוִ֤ה אֲדֹנָי֙ חֵילִ֔י וַיָּ֤שֶׂם רַגְלַי֙ כָּֽאַיָּל֔וֹת וְעַ֥ל בָּמוֹתַ֖י יַדְרִכֵ֑נִי לַמְנַצֵּ֖חַ בִּנְגִינוֹתָֽי׃

Len Fellman's English readings with tropes

The purpose of this project is to translate *THE SONG OF THE TORAH* into English.

I work by comparing as many as ten English translations of a *pasuk* and creating a cantillated English sentence that sounds as much as possible like the Hebrew. They follow the Hebrew as closely as possible, word for word and trope by trope. The English language has an amazing flexibility, making it possible to make the English word order match that of the Hebrew quite well, allowing for some "poetic licence", and some willingness on the part of the listener to be "carried" by the melody more than by the English syntax. The translation needs to sound good when *chanted*, but not necessarily when *spoken or read*.

Unlike most translations, these "transtropilations" are not intended to be a substitute for the Hebrew. On the contrary, they are meant to provide a "window" into the Hebrew text and its musical expression. My ideal listener knows enough Hebrew and has enough interest to follow the Hebrew in a bilingual text while the *leyner* is chanting the English version, to bring the Hebrew text to life, both *verbally* and *musically*. For this purpose I use *exactly* the same tropes in the English as in the Hebrew (almost always on the corresponding English word).

The texts can be used to do **consecutive translation**, i.e. leyning a phrase in Hebrew, followed by the corresponding phrase sung in English. Some of my recordings demonstrate this. I do this frequently when leyning for groups that either know little Hebrew, or that don't have a *chumash* in front of them.

I favor literal translations (e.g. "cut a covenant") to call attention to Hebrew idioms, and towards simpler (even if less accurate) words (e.g. Ex. 12:7 "beam above the door" rather than "lintel") to be easier to follow. If my readings provoke a discussion of the Hebrew, I consider that as justification for using less-than-idiomatic English. I try to find just the right balance between "literalness" and "listenable-ness". A primary goal is throwing light on the Hebrew syntax.

In order to adapt the trope symbols to a left-to-right language like English, I *reversed* the direction of the trope symbols:

mercha   tipcha   munach   tevir   mapakh *or* yetiv   kadma *or* pashta   geresh   gershayim   telisha katana   telisha gedola

(Generally speaking the *conjunctive tropes* such as mercha, munach, mapakh, kadma, and telisha katana "lean toward" the words they "conjoin" to, while the *disjunctive tropes* such as tipcha, geresh, gershayim, and telisha gedola "lean away" from the words that follow, so as to create a sense of separation.)

The trope symbol is normally placed under the accented syllable, unless it is a *pre-positive* accent (telisha gedola, placed *at the beginning* of the word or phrase) or a *post-positive* one (telisha katana or pashta, placed at the *end* of the word or phrase).

The Hebrew text frequently puts a *makkeph* (which is like a hyphen) between words in order to treat them as a single word to be chanted. I use a different system for English: If an entire English phrase is to be chanted to a single trope melody, I place it between grey brackets, as in this phrase from the Book of Lamentations:

[clings to her skirts]

The *leyner* is invited to fit this phrase to the *Eicha* "rivi'i" melody in whatever way seems most natural.

As a variant of the "grey bracket" device, I indicate the following pairs of tropes by "wrapping them around" the phrase which will have the combined melody:

mercha/tipcha   kadma/geresh (*or*: azla, etc.)   mercha siluk

⌞Renew our days⌟   ⌜She weeps bitterly⌝   ⌞a fire-offering to God

Again, the *leyner* should decide on the most natural way to fit the phrase to the combined trope melody.

     I put words in gray which I consider essential but which don't strictly match the Hebrew. I also "pad" some phrases with extra words in gray to fill out a musical phrase nicely. Different trope systems vary widely in the length of the musical phrase used, so the words in gray may or not be used depending on the leyner's cantillation system. In particular, the tropes *telisha g'dola* (◗), *legarmeh*, *metigah-zakef*, and *pazer* vary widely in the muscial phrases used for chanting. (And please indulge me in my whimsical treatments of *shalshelet*.)

     "*Metigah-zakef*"is a special trope combination which can be recognized by a kadma and a zakef katon appearing on the same Hebrew word (again, a *makkeph* makes two words into one). (There are several examples in Genesis 18 & 19, beginning with 18:16). I indicate this by placing the corresponding English phrase in grey brackets:

[Take heed—take care for yourself]

In some trope systems (notably cantor Moshe Haschel in "Navigating the Bible II") this is given a very distinctive melody—for which purpose extra syllables fill out the musical phrase (as in "take care" in this example). Haschel's system also chants the trope *munach* as *legarmeh* more often than other systems do.

     I don't write a single word of translation without first hearing the melody of the phrase in my mind, following one of two trope systems: The one by Portnoy and Wolff (*The Art of Cantillation*) or the one by Joshua R. Jacobson (*Chanting the Hebrew Bible*).

I transcribe the name יהוה as YHWH (in small caps). I almost always chant this as *yud-hey-vav-hey*, which I have discovered fits marvelously into several of the trope melodies. But of course the leyner can choose to pronounce it as "*God*" or "*Adonai*".

The English translations I mostly use (besides several scholarly commentaries) are the following:

Aryeh Kaplan, 'The Living Torah' (1981) (also my source for proper names & transliterations)
Richard Elliott Friedman, 'The Bible With Sources Revealed' (2003)
Everett Fox, 'The Five Books of Moses' (1997)
The Stone Edition 'Tanach' (1996)
JPS 'Hebrew-English Tanach', (2nd Ed. 2000), *along with* Orlinsky, 'Notes on the New Translation of the Torah' (1969)
Robert Alter, 'The Five Books of Moses' (2004)
Commentaries in the 'Anchor Bible' series
Rotherham, The Emphasized Bible (1902)
The Jerusalem Bible (1966) (also my source for topic headings)
The New King James Bible (1982)